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NEW ETCHINGS.

WUNDERLICH exhibits some English etchings and mezzotints of unusual merit. The latter are by Joseph Knight, a man of talent but little known here. They are all landscape subjects—river banks, moorland and meadows. The skies are of great force and delicacy. A new Brunet-Debaines after Constable's "On the Way to the Mill;" a powerful Chauvel, "Evening Glow," after Heffner; Haig's new etching, "St. George's Tower, Windsor Castle," and David Law's strong view of Warwick Castle, from the river, are also to be seen there. Macbeth is represented by a "Rainy Day" in a village street, after Walker, and Slocombe by two upright etchings, "Winter" and "Summer"—both woodland scenes, the former with a hunter setting out with gun and dog; the latter with a harvest wagon crossing a shallow stream.

KLACKNER publishes a magnificent etching by Winslow Homer after his own painting, "The Perils of the Sea." A group of fishermen are gathered on the edge of a steep descent near the last cottage of some northern fishing village, peering anxiously out on the sea, which is white with foam to the horizon. Two women are conversing on the sidewalk just above them. The ship, which is supposed to be in peril, is not in sight, but its existence is clear from the faces and the attitudes of the men. Other good etchings just published or ready for publication are: McIlhenny's "Five o'Clock Tea" and "Marshes"; Mrs. M. Nimmo Moran's "Oaks at Easthampton;" Anna Lea Merritt's "St. Cecilia Asleep;" Henry Farrer's "Golden Twilight," with old farm-house and pond near the edge of a wood—one of his best etchings; "Fisherman's Cottage at Cape Breton," by F. Leo Hunter; and two decorative panels of "Fish," by Mielatz.

KNOEDLER brings out Rajon's striking portrait of Lincoln after the death mask, by all odds the best portrait of the great President. Rajon, by the way, is engaged on an etching of the late Henry Ward Beecher, which bids fair to be also the best portrait extant of the great Congregational preacher.

AN excellent view of the picturesque rear aspect of Trinity Church is by Henry S. Ihnen. A new etching after Heywood Hardy, by Leopold Lowenstam, is called "A Trying Moment," and shows the effort of a horseman to control his horse and his temper, both being excited by an unruly King Charles spaniel belonging to some one of a group of young ladies.

SCHAUS has Audran's large etching after Lerolle's celebrated "Return to the Fold." A pretty treatment of a pretty subject, a child getting a drink of fresh milk from a milkmaid who has just risen from her task, is called "The Favored One," and is by Gravier, after Loyd. There is also a fine interior, with a girl watering flowers, after Josef Israels, by Schuyten; and an ideal head, "Cynthia," after Dicksee, by Miller.

RECENT COLOR PRINTS.

THE ARUNDEL SOCIETY has long been doing a good work in publishing large chromo-lithographs of the works of the great Italian masters. Its second publication for 1887 has been received. It is a reproduction of Vittore Carpaccio's picture of St. Jerome in his study in the Church of San Georgio dei Schiavoni at Venice. The saint is shown in a large and comfortably furnished room, fitted with books, desks, easy-chairs and bric-à-brac, some of the last of an ecclesiastical kind, some decidedly different. He has a pen in hand, and is looking up as if waiting for an inspiration. His table and the floor are littered with magnificently bound missals, music and other books. In a niche at the end of the room is an altar with a statue of Christ. St. Jerome's crozier leans against one side of the niche; his mitre is set on the altar, and his censer hangs from a corner of its shelf. His dog, a well-bred and intelligent-looking pug, looks on admiringly from a distance. The picture is worthy of study for its many quaint details, evidently copied faithfully from the study of some learned man of the time when it was painted. The reproduction is by Frick of Berlin, after a drawing from the original by Signor Desideri. It is sent to us by Messrs. E. and J. B. Young, American agents of the Arundel Society's publications.

WE have received from Raphael Tuck & Sons their third series of four plates of bird groupings, admirably reproduced in colors after original designs by the inimitable Giacometti. The series includes portraits of two species of the titmouse, of bulfinches, linnets, paroquets, canaries, the redstart, linnets and kingfishers, three or four groups to each plate. Each bird is shown in some characteristic attitude and position; the kingfishers on a half submerged branch watching the evolutions of a blue and black dragonfly; the titmice, two on a twig, all ruffled and indignant at the approach of a stranger; the pet canaries in a nest of silver wire, lined with pink satin and trimmed with violet chenille. All are well adapted to serve as copies for students. They are put up in a simple but strong portfolio, with cloth back.

THE Easter cards published by L. Prang & Co., of Boston, offer a great variety of pretty subjects, treated by the artists in a light and pleasing manner. We may mention particularly the medallion of a baby, in India ink, with ferns coiled up, in water-colors; the group of twin-flowers, with the legend "The Lord is Risen," and pictures of apple-blossoms, clematis, lilies and maple leaves and blossoms, with a bumblebee hovering over them. Among the more ambitious efforts are a picture of a young lady in white floating up into a pink Easter morning sky, and "A Song for Easter Day," by F. Schuyler Matthews, with several illustrations in gold, silver and colors.

A NEW lithographic portrait of Whittier; life-size, published by Houghton, Mifflin & Co., at a very low price, has been received. The many friends of the distinguished poet and philanthropist may be congratulated at the opportunity to secure so good a representation of his noble features.

Treatment of Designs.

THE COLORED STUDY OF CHERRIES.

To paint this study in oil colors, first draw carefully the general outlines with charcoal sharpened to a fine point. The drawing may then be secured by going over the charcoal lines with a little burnt Sienna and ivory black mixed with turpentine. While this is drying—which it will do very quickly—paint the background. For this use bone brown, burnt Sienna and permanent blue. Very little white is needed, but in the lighter tones approaching the foreground, yellow ochre and white are added. These same colors may be used for the foreground, but, of course, in very different proportions. A good deal of white and yellow ochre are seen, and in the half tints raw umber with a little ivory black is substituted for bone brown. In the immediate foreground substitute light red for burnt Sienna. When painting the cherries, select a medium tone of red for the lights, and "block" them in with simple masses of light and shade, leaving the sharp touches of high light to be added afterward, as well as the deeper shadows, half tints and other details. The colors for the medium tone of red in the cherries are madder lake, white, vermilion and light red, qualified by a little raw umber and ivory black. For the highest lights use vermilion and white. A few soft blue-gray half tints would be an improvement placed between the high light and the shadows, the lithographer having made the colors rather darker than they should be in certain parts.

For these half tints use white, a little permanent blue, yellow ochre, a very little ivory black and madder lake. In the deeper shadows use ivory black, burnt Sienna and a touch of permanent blue. Paint the light yellow green stems with light cadmium, white, vermilion and a little ivory black; where the stems show more green add a little Antwerp blue. Paint the green leaves of the cherry with Antwerp blue, white, light cadmium, light red, white and ivory black, adding raw umber and madder lake in the shadows. The cabbage leaf is much warmer and lighter in color than the other greens; for the general tone, therefore, use light zinober green qualified with white, ivory black, light cadmium and vermilion. In the shadows add raw umber, and in the deep warm touches beneath the edges of the cabbage leaf, where it meets the ground, use burnt Sienna and ivory black. The light yellow green veins in the leaf are very effective. Paint them with white, light cadmium, madder lake and a little ivory black. Observe that these veins are relieved by strong dark accents. These should be painted carefully with a fine flat-pointed sable brush about No. 8, though in the general painting it is better to use medium and small flat bristle brushes. Do not paint the stems until the cherries are all finished; then put them in with crisp sharp touches, using the pointed sable brush. It is better for the first painting to mix turpentine with the colors, as this dries very quickly. Use plenty of color, and let the first painting dry thoroughly before repainting. After this use French poppy oil for a medium, mixing a little Siccatis de Courtray with it, if desired, to make the paint dry quickly. One drop of the siccatis to five of oil is the proper proportion. When the picture is finished and dry, varnish with Soehnne frères' French retouching varnish to bring out the colors.

THE STUDY OF PEONIES.

THE splendidly decorative flowers of Mr. Dangon's spirited study are light silvery pink with cool gray half tints and warm shadows. In painting the study in oil colors, an effective background would be a tone of rather greenish gray, irregularly painted, not one flat even tone. The leaves are of a medium shade of green rather gray in quality. The small blossoms are a deeper pink shaded with dark purplish red and have leaves of a dark richer green. To paint the background, use raw umber, white, yellow ochre, a little permanent blue, light red and a very little ivory black. Keep the general effect rather light. For the pink peonies use madder lake, white, a little vermilion and a very little ivory black; in the local tone add raw umber and a very small quantity of permanent blue in the shadows. The stems are a lighter yellower green than the leaves, and are painted with light zinober green, qualified by white, a little ivory black, cadmium and vermilion. In the shadows add raw umber and burnt Sienna. Paint the leaves of the peonies with Antwerp blue, white, madder lake, ivory black and a little light cadmium, adding raw umber and burnt Sienna in the shadows. In painting the smaller flowers use vermilion and white, madder lake in the highest lights, and madder lake with light red qualified by ivory black in the shadows. In painting the green leaves, use the colors given for the others, but add more blue and burnt Sienna.

PAINTING "LITTLE ROSEBUD" IN OILS.

S. T., Baltimore, H. S. P., Utica, and others.—To paint in oil colors this pleasing picture by Ellen Welby (February number), observe the following directions: First draw carefully the general outlines of the head and shoulders; place the features correctly, and, above all, get the pose of the head exactly as it is given in the study. For sketching or drawing in a study, it is always well to use charcoal sharpened to a fine point, or else to transfer the outlines to the canvas. Begin by painting the background, and use for this white, yellow ochre, a very little ivory black, permanent blue, light red and raw umber. Paint the hair with raw umber, yellow ochre, white, burnt Sienna and a very little ivory black. In the high lights use white, yellow ochre and a very little touch of ivory black. The blue gray half tints are painted with white, permanent blue, a very little ivory black and madder lake, omitting the light red. For the pretty fair flesh tints use yellow ochre, white, vermilion, madder lake and a little

cobalt, qualified by a little raw umber and a very little ivory black. For the cheeks add a very little more madder lake to the local tone. The lips are painted with madder lake, white, vermilion, light red and a very little ivory black. In the high light on the lower lip use vermilion and white only, painting this while the surrounding color is still wet, so that all may blend together. For the eyes use raw umber, permanent blue, white and a little yellow ochre. In the shadows under the lids add burnt Sienna and a little ivory black. Paint the pupils or centres with ivory black and burnt Sienna. The whites of the eyes, which are really a tender blue gray, are painted with white, yellow ochre, a little cobalt or permanent blue, madder lake and a very little ivory black. Touch in the high lights carefully with white and a very little yellow ochre. The eyebrows are painted with raw umber, white, a little permanent blue or cobalt and light red, adding a little ivory black and madder lake in the shadows. The blue ribbon in the hair is painted with Antwerp blue, white, a little cadmium, vermilion and a very little ivory black, adding raw umber and burnt Sienna in the shadows. For the purple violets in the front of the child's dress use permanent blue, white, madder lake and a little ivory black. The white dress is shaded with tones of soft blue gray, made by combining white, a very little ivory black, yellow ochre, permanent blue and madder lake. In the deeper shadows burnt Sienna is added. The highest lights are painted with crisp touches of white and a little yellow ochre put on with a flat bristle brush of medium size. For small details in finishing use flat pointed sable brushes Nos. 5 to 10. In the general painting use large and medium flat bristle brushes. Turpentine is mixed with the colors in the first painting, but after this French poppy oil is the best medium.

THE TILE MANTEL FACING.

IN painting this design (page 120) in mineral colors, use for the background—suggesting the sky—sky blue, making the color darker at the upper part of the design, while below it becomes paler and warmer in color. Paint the branches with sepia, accenting the darker touches with black or dark brown; the little cones are painted with yellow ochre in the high lights and sepia in the shadows; a little black in the deeper shadows may be used with good effect. In painting the delicate green spines against the blue sky, use small finely-pointed brushes and draw every detail with care. The mineral colors used for this warm tone of green are grass green and mixing yellow, adding brown green in the shadows. In the deeper touches use a little grass green and deep blue.

Correspondence.

THE DECORATION OF A LIBRARY.

SIR: I have a room 16 ft. long, 9 ft. wide, 10 ft. 4 in. high, which I wish to arrange as a library. There is a mantel, but no fireplace nor jamb. There is one door and a bow-window facing north-west. Should there be a dado or frieze or both? What should be the color for the walls? Should there be a centre-piece in the ceiling for the chandelier, and, if so, what kind?

W. T. H., Baltimore, Md.

Mantel draperies of jute or flax velours should be suspended from a rod affixed to the under part of the mantel, and the mantel shelf should also be covered with the same material, with a valance 9 inches deep, finished with a 3-inch fringe; the lower draperies (mantel curtains) need have no fringe. Let the draperies be a deep wine color, the valance rich old gold, and the fringe should have both colors. No centre-piece should be used on the ceiling. Tint the ceiling a delicate sage green, the cornice golden olive, and the cove of the same—if there be one—dull maroon. There may be a frieze 2 ft. 6 in. deep, of large-patterned paper, conventional design, with terra cotta for the predominating color. Cover the walls from frieze to surbase with cartridge paper of dull "sand" yellow tint; paint the woodwork the color of "old oak." Have the curtains of velours as described for the mantel draperies, the furniture covering deep "old gold" colored corduroy. Let the carpet be small patterned of Oriental design, with dull red predominating.

THE DECORATION OF A HALL.

SIR: I have a hall 8 ft. wide in front, 8 ft. to the stairs, about 15 ft. from the stairs to the back hall door. The height is 11 ft. The stairs are solid oak and the doors are the same. How can I best have the walls finished? I would like to do it economically, and could do most of it myself.

K. H. C., Shippensburg.

Tint the ceilings a warm yellowish "terra cotta" color. If there is a cornice in the hall it should be painted a warm "oak" brown, darker by some shades than the woodwork. Cover the walls with "ingrain" (cartridge) paper of a warm sage tint, and stencil some simple running pattern at points where the paper joins in color darker than ground of the paper.

THE COOPER UNION WOMAN'S ART SCHOOL.

CONSTANT READER, Fall River.—The annual term of the Woman's Art School at the Cooper Union begins on October 1st and ends on May 30th. Students are not admitted for less than one school year. Applications for admission are not received before March 14th. Ladies desiring to be admitted to the free school must apply either in person or in writing to the principal (Mrs. Susan N. Carter), and give a responsible written reference as to character, general capacity, and inability to pay for instruction; the ages of admittance are from 16 to 35 years;

the school lists are always full for the ensuing October before the close of the term, June 1st. Pupils in the free school can take only one course of instruction besides drawing, and can remain only three years except in such cases as the principal may determine. They do not pay for any instruction given in the morning school, but must provide their own materials; easels and models are provided. The hours of attendance are from 9 A.M. to 1 P.M. daily, except Saturdays and Sundays. The free morning school is reserved exclusively for pupils who wish to make drawing, photography or engraving on wood a means of livelihood. The afternoon classes are paying classes, at which are taught elementary drawing from objects, cast drawing, life drawing, oil painting and engraving. These classes can be entered at any time during the school year.

COPYING AT THE METROPOLITAN MUSEUM OF ART.

B., "SUBSCRIBER, AND OTHERS."—The following is from the rules and regulations for copying pictures, sculptures, or other objects in the Metropolitan Museum of Art; but we are personally assured by Professor Hall, who is in charge of this department of the museum, that out-of-town students may be sure of a liberal construction of the spirit of these rather formidable restrictions:

I. Permits to copy shall be granted only to artists, or to art-students, recommended by Trustees of the Museum or by artists of good standing in the community. Copying is allowed on Mondays and Tuesdays only; and not on those days when they are legal holidays.

II. Permits to copy pictures or other objects which are not the property of the Museum shall not be granted unless the applicant has previously obtained permission in writing from the owners of such objects, and has filed the same in the Curator's office at the time of his or her application for a permit.

III. No copy shall be made of the same size with the original; that is, the size of the whole copy, or the size of the object or objects as represented in the copy, must in every case be distinctly different from the original.

IV. No more than one person shall be engaged in copying the same picture or object at the same time. When more than one application has been granted to copy the same picture or object, the copyists shall take turns.

V. No copy shall be allowed to leave the Museum building, until it has been examined by the curator of the department to which the original belongs, and his written permission to remove the copy has been obtained.

VI. No copyist shall be allowed to work inside the railing, except by permission of the Director: which may be given in cases of extraordinary urgency only.

TO TRANSFER TO A PAINTED CANVAS.

SUBSCRIBER, Milford, Mass.—To transfer a design to canvas or academy board where the background is already painted and dry, use the red transfer paper which may be bought at an art store. This is placed beneath the design, which should be on thin paper, and both are fastened firmly to the canvas with paper tacks. The outlines are then traced or followed carefully with a sharp, hard pencil or a fine steel knitting-needle. On removing the paper a perfect outline in red will be found on the canvas. This will not rub like chalk, but may be painted over.

PAINTING ROSES IN OIL COLORS.

SUBSCRIBER, Milford, Mass.—To paint in oil colors the light yellow roses published in the January number, use light cadmium, white, a little yellow ochre, and a very small quantity of ivory black for the local tone. In the shadows, add raw umber and a little madder lake. The half tints are gray, and should be painted at the same time as the shadows and lights, so that the edges of the tones may be dragged together with a dry brush. For the half tints, use a little cadmium, white, light red and a very little ivory black. (2) In painting Cherokee roses, which are a soft pure white, first lay in a general tone of light, warm, delicate gray; upon this paint the high lights, and add the deeper shadows. The colors used for the general tone are white, yellow ochre, a very little ivory black, a little cobalt or permanent blue and madder lake. For the high lights, use white, a very little yellow ochre and the smallest quantity of ivory black to take away the chalky appearance. In painting the shadows, add burnt Sienna to the colors already given, and use less white.

CHINA PAINTING QUERIES.

SIR: I have lately decorated a pitcher, painting the handle solidly with gold, for which I used Marsching's burnish gold (gray), and I am surprised to find that the gold is already wearing off, though the pitcher has not been in use two weeks. Can you tell me why it does not wear better? It has not had rough usage, and I think it was well fired, as the carmines in the decoration were perfect in glaze and color. (2) Is the flux No. 8 of Wedgwood the same as the flux which comes with the Lacroix colors? If not, can you tell me where I can get it? I do not see it mentioned in any of the catalogues of art materials which I have.

MAC, Deep River, Conn.

We referred the above to Messrs. J. Marsching & Co., who reply as follows: "We should say that the burnish gold has not been sufficiently fired, otherwise it would not rub off so easily. Either this is the cause of your correspondent's failure, or it is that the gold has not been properly prepared before application. We do not see, however, how the writer could manage to burnish the gold with a stone burnisher if it comes off so readily. The firing of the carmines is not a full test. Colors may come out all right with a very light fire, according to the amount of flux that is in them. Burnish gold should have a strong fire in order to fix it, and if the carmine was properly fluxed the gold should have fired at the same heat. Our burnish gold is used in nearly all potteries and large decorating establishments in America, and the finest and most satisfactory results are produced. (2) With

regard to the flux, we would explain that different colors require different fluxes; that is to say there are *special fluxes* manufactured for particular colors, and if your correspondent will state for what class of colors the flux is required, the quality most suitable can be prescribed. We do not think the Wedgwood flux can be obtained here, but we can supply a variety of qualities."

H. E. B., Kirkwood, Mo.—(1) Designs for such a tête-à-tête set as you mention will be published soon, although we cannot undertake to give them especially for the shapes you describe, which apparently are French and probably are not to be had in plain white ware. (2) The word "déposé" marked on them simply means that the forms are registered.

R. P. B., Wilmington, Del.—The portable kilns for firing decorated china made by Stearns, Fitch & Co., Springfield, O., are quite practicable. They are made in four sizes.

THE BLOOM ON GRAPES AND PEACHES.

SIR: I am painting in oils a composition of "Grapes and Peaches." Kindly advise me what colors and tools to use to produce the effect of bloom. Should it be applied before or after the painting is dry?

SUBSCRIBER, Philadelphia.

First paint the local tone of the fruit, massing the general effect of light and shade. Afterward paint the half tints and other details. The "bloom" is simply a carefully studied effect of "surface light" painted after the fruit is laid in, and is entirely distinct from what is termed the "high light." In a red peach, for example, the high light will naturally be a tone of very light red. The surface light, however, which gives the effect of "bloom" is represented by a soft blue-gray half tint which should be studied from nature to be properly rendered. This tone of soft delicate gray is generally seen between the high light and the shadow, though the half tints and reflected lights, of course, have a different effect on fruits of a more transparent character. In the grapes, for example, the soft gray surface light is generally met by a warm transparent reflected light, which is in turn followed by the shadow. As you have not mentioned the color of either the grapes or peaches which you are painting, we cannot, of course, give you the special directions for which you ask. Small flat bristle brushes for general painting, and two or three flat-pointed sables in the, say, Nos. 5, 8 and 12, for finer work.

TO TRANSFER A LARGE DESIGN TO SATIN.

SIR: In transferring The Art Amateur's figure "Hero" to satin for outline, what method do you advise? The ordinary transfer paper comes in such small sheets and is so apt to soil that I fear to use it.

E. L. W., Brooklyn.

To transfer the design to such a delicate material as satin, use a tracing-wheel or sewing-machine needle to mark the outline with holes. Then place the design on the satin and dust through it a delicate tone of flesh-colored chalk if you are going to paint it in natural colors. Procure a piece of fine, soft French pastel of whatever shade you desire for the outline; powder this, and put it into a small bag of coarse French muslin or net, and "pounce" it through the holes made by the machine or tracing-wheel so as to form a sufficient outline. The pastels can be bought separately and in any shade desired.

THE FIXING AND CARE OF PASTELS.

M., Chariton, Ia.—The most trustworthy pastels we know of are imported from France; but there may be others equally good. Those made, for instance, by F. Weber & Co. (1125 Chestnut Street, Philadelphia) are said to be excellent. Pastels are always liable to fade if exposed to sun or dampness, and should be carefully protected with glass in front, and a waterproof paper at the back. As a rule, artists seldom attempt to "fix" pastel paintings, as it is always feared that preparations recommended for the purpose may injure the paper on which the picture is painted. You must act on your own judgment on that matter. The Moniteur des Arts recently stated that the Paris Society of Pastellists had adopted and endorsed a new fixatif which it considered perfectly safe. How it is made we cannot say; as yet it is unknown in this country. The new German fixatif invented by Dr. E. Albert, of Munich, is manufactured by F. Weber & Co., after his receipt. It consists of two preparations, the "for-fixatif" and the "after-fixatif." Both are applied with an atomizer, and on the fineness of the sprays and on the evenness of depositing them largely depends, we believe, the success of the operation. If you care to try it, you might write to Philadelphia for Weber's circular on the subject.

ABOUT CERTAIN PIGMENTS.

M., Chariton, Ia.—Naples yellow, although used by some artists, is considered an untrustworthy color by the best authorities. Yellow ochre mixed with silver white will give almost the same tone, and is much safer to use. Caledonian brown is a good color, but not much in use by artists to-day. Bone brown has been tested and found trustworthy by artists who have studied abroad and are obliged to replace their French colors by English or American equivalents. The famous portrait painter and colorist, Carolus Duran, uses Brun de Bruxelles, which is almost exactly the equivalent for our bone brown.

TO PAINT ON TERRA COTTA.

SUBSCRIBER, Shanghai.—To paint terra-cotta plaques in oil colors, first prepare the ground with a coating of neutral gray paint mixed with turpentine. Let this dry thoroughly first,

and then rub down the inequalities of the surface with a piece of fine sandpaper slightly dampened with clean water. After this is done, you will have a delightful ground to paint upon. It is well to mix turpentine with the colors in the first painting, though French poppy oil is better afterward. Let the preparatory coating of paint be put on very thickly.

HOW TO LEARN ARTISTIC NEEDLEWORK.

C., Cortland, N. Y., asks: "What course can be pursued by a lady in the country for learning artistic embroidery without a teacher? Can practical needlework be acquired from books, and if so, what are the best ones for her to purchase? If it can be better learned by correspondence with New York teachers, with whom shall I correspond upon the subject?"

If you write to the New York Society of Decorative Art you can learn the terms upon which you can borrow from its library appropriate books, and you can then send your work to the committee for criticism and advice. You may also derive much profit by studying the articles, especially those on stiches, given in back numbers of The Art Amateur, by Miss L. Higgin, late principal of the Royal School of Art Needlework at South Kensington. These have been or are to be published in book form by a London firm. For general guidance you cannot do better than read carefully the talks with Mrs. Wheeler which appear monthly in The Art Amateur.

TO FIX CRAYON DRAWINGS.

S. J. F., Toledo.—The following is a recipe for a composition to fix and solidify crayon drawings: Boil half an ounce of gelatine, which has been steeped twenty-four hours beforehand in three pints of water. When the gelatine is quite melted, and the liquid boils, add half an ounce of white curd soap, cut into very small and thin pieces, that it may be quickly dissolved. Let the whole boil a quarter of an hour, and add a quarter of an ounce of powdered alum. Allow it to settle, and filter it through fine muslin, before the liquor be entirely cold. Add half a pint of spirits of wine to this mixture when cold, and shake the whole well together. This composition must be kept well corked, and before being used must be warmed in a water-bath.

SUNDRY QUERIES ANSWERED.

H. W. S., Gouverneur, N. Y.—Instructions for etching on copper were given by Mr. Charles Volkmar in The Art Amateur for September, 1881 (which number may be sent you at the ordinary price). A new series of articles on the subject will be begun very soon. Etching materials may be had of John Sellers & Sons (17 Dey Street) or Henry Leidel (339 Fourth Avenue).

G. C., Buffalo, N. Y.—F. A. Whiting, Wellesley Hills, Mass., makes a specialty of materials for drawing on linen, and, we believe, sends free printed instructions for such work.

M. M. S., New Orleans.—"Taxidermy" and "Feather Curling" are not within the scope of this magazine. Underglaze painting is treated on by one of Louise McLaughlin's hand-books, published by Robert Clarke & Co., Cincinnati. Various articles on the subject have been given in The Art Amateur.

C. T. R., Mass.—Articles on sketching from nature in water-colors were given in the magazine last year, but the numbers containing them are out of print. Further instructions on the subject will be given during the next few months.

E. A. S., Katahdin Works, Me.—Your questions are not within the scope of The Art Amateur.

A READER, Newark.—We shall try soon to comply with your request.

H. M. F., Westborough, Mass.—(1) Solar prints are often made on Whatman's water-color paper, but we have never heard of any on canvas, and doubt that they could be so made. (2) To make an antique oak stain, apply ammonia diluted with water according to the depth of color required. The stain will be too dark if the ammonia is used in its full strength. Wipe off the ammonia immediately after it is applied, as it raises the grain of the wood if allowed to remain. (3) The wood may be treated in the way described either in the complete frame or on the separate mouldings.

W. A. G., St. Louis.—The dispersion of the Probasco collection took place in New York, April 13th, 1887. There was no such picture as "The Finding of Moses," by Williams, in the catalogue; but the picture (13x16) "Confidence," by Williams, may possibly have been the one you have in mind. It sold for \$275. The name of the buyer was not given.

J. M. B., Indianapolis.—We know of no "book" about the pre-Raphaelites; but in Cassell's Magazine of Art there have been, at intervals, illustrated articles on Watts, Burne-Jones, Holman Hunt, and, we think, on Rosetti as well.

B. E. H., Cleveland.—(1) We shall try and give soon the design you ask for. (2) "Suggestions as to the decoration and furnishing of a dining-room" will appear in due time among the series now appearing in "The House" department.

C. I. F., New Haven.—Mr. Gibson's illustrations are generally engraved on wood, although some we have seen have been reproduced directly from the artist's copy by the photo-engraving process. The originals for such may be pen or pencil drawings, paintings in black and white oils, or what are called "wash" drawings, which are executed with liquid India ink and soft Chinese white. His more delicate work seems to be reproduced from wash drawings.